

FRIDAY THE 13TH PART VIII

A quite
conversation
with part 8's
Jason.
KANE HODDER: a
Lamb with a
Machete

by John Esposito

A Lamb with a Machete. You've heard the description before. The guy's a gentle giant, built like a moose with the manners of a lamb. Until you pop on that trusted goalie mask. Then the lamb turns rabid.

Meet **Kane Hodder**, the first actor to encore with the dubious task of playing Jason Voorhees, the Camp Crystal Lake meanie, in the critically condemned FRIDAY THE 13TH movie series. Hodder first appeared in **John Buechler's** 1988 effort, FRIDAY THE 13TH PART 7: THE NEW BLOOD.

This summer, he returns in writer/director **Rob Hedden's** FRIDAY THE 13TH PART 8: TERROR IN TIMES SQUARE,

which brings Jason red-water rafting to the Isle of Manhattan, where the hack work will continue for several more sequels at least.

SLAUGHTERHOUSE recently caught up with Hodder and *politely* requested the particulars.

Slaughterhouse: Jason comes to New York?

Kane Hodder: Yup, Jason goes to the city. Gets outta those darn woods. It really makes for a great story. First of all, Robert Hedden directed the movie and he also wrote it. I've always been an advocate of a director doing his own script because nobody knows the story better than him.

Rob came up with some interesting

TERROR IN TIMES SQUARE

**"WE STILL START
AT CRYSTAL LAKE,
RISING FROM THE
WATER ONCE AGAIN."**

Slaughter: *Speaking of Part 7, will Part 8 be a direct continuation?*

Kane: It does pick up from there, but then it's a totally different story.

Slaughter: *I guess you spent some time under water?*

Kane: Exactly. We still start at Crystal Lake, rising from the water once again. The director of photography was terrific, and with Rob having such a good feel for horror, the two of them made me look really good.

Slaughter: *Does Jason hit the Big Apple early on?*

Kane: Well, a lot of it does take place on the ship, but the movie culminates in New York and there are a number of kills there. If



**"IF YOU COUNT
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MY TOTAL IS LIKE 24 KILLS IN THIS ONE."**



you count the five off screen deaths, my total is something like 24 kills in this one. I also kill a bunch of people in a movie called PRISON, where I was a killer/monster/demon, and with HOUSE 2 and HORRORSHOW, my on screen kills total about 100.

Slaughter: *Well good for you! Was Friday 8 shot on location?*

Kane: Yeah, we shot dead smack in the middle of Times Square and wound up with some great stuff. Jason can't just go from the Crystal Lake woods to skyscrapers in Manhattan without some type of reaction. He sees some really *interesting things* he hasn't seen before, things that I think are going to be really appealing to the audience.

Slaughter: *Such as?*

Kane: Such as Jason on a ship, filled with people. They're kind of a *captive audience*, so I do a number of them in.

Slaughter: *Creative kills?*

Kane: Watch for the guy with the barrel of slime. That's an interesting one. And, of course, I move one guy's head to a

different location, without his body.

Slaughter: *Very nice.*

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Kane: There are plenty of new twists, like in *Part 7*. The audience will be howling just as much, if not more.

Slaughter: *I hope you didn't take too much of a physical beating this time?*

Kane: Well, a little bit, but I don't get my ass kicked quite as much as with Tina (Lar Park Lincoln in *PART 7*).

Slaughter: *Telekinetic Tina sparked a change in direction for the series, away from the straight splatter, and PART 8 seems to continue in this path. Has this been a conscious effort due to the critical and ratings backlash the films have suffered since their inception in 1980?*

Kane: I don't think so. I think that it was a natural progression. With this many sequels to one movie, you have to move into different directions at some point to keep the audiences coming back.

Slaughter: *What's the deal with all of the graphic effects that never reach the screen?*

Kane: It's unfortunate that all of the really well done make up effects get cut (in order to secure an R rating from the MPAA), but lately we've been working with that [by not shooting what won't make it into the finished film]. It's senseless to spend a lot of time, effort and money on something that won't make it into the movie, which is really, um... bad.

Slaughter: *What do you say to those complaining about promoting violence?*

Kane: Well, I get that all of the time, but to me, it's entertainment that appeals to a certain group. I happen to be in that group. I've always loved horror movies. People who say horror movies influence kids in a bad way, are talking about kids who are going to be badly influenced by anything that they watch!

Slaughter: *How's the hockey mask holding up?*

Kane: I love it! I'm a very friendly



person with it off, but once I put it on, I go into a different personality.

Slaughter: *Sounds like a condom. Do we get to see ol' Jason without it?*

Kane: Oh, I'm sure that you'll see the face under the mask at some point.

Slaughter: *Goodie. How about the prospect of you retuning as Jason, in Part 9?*

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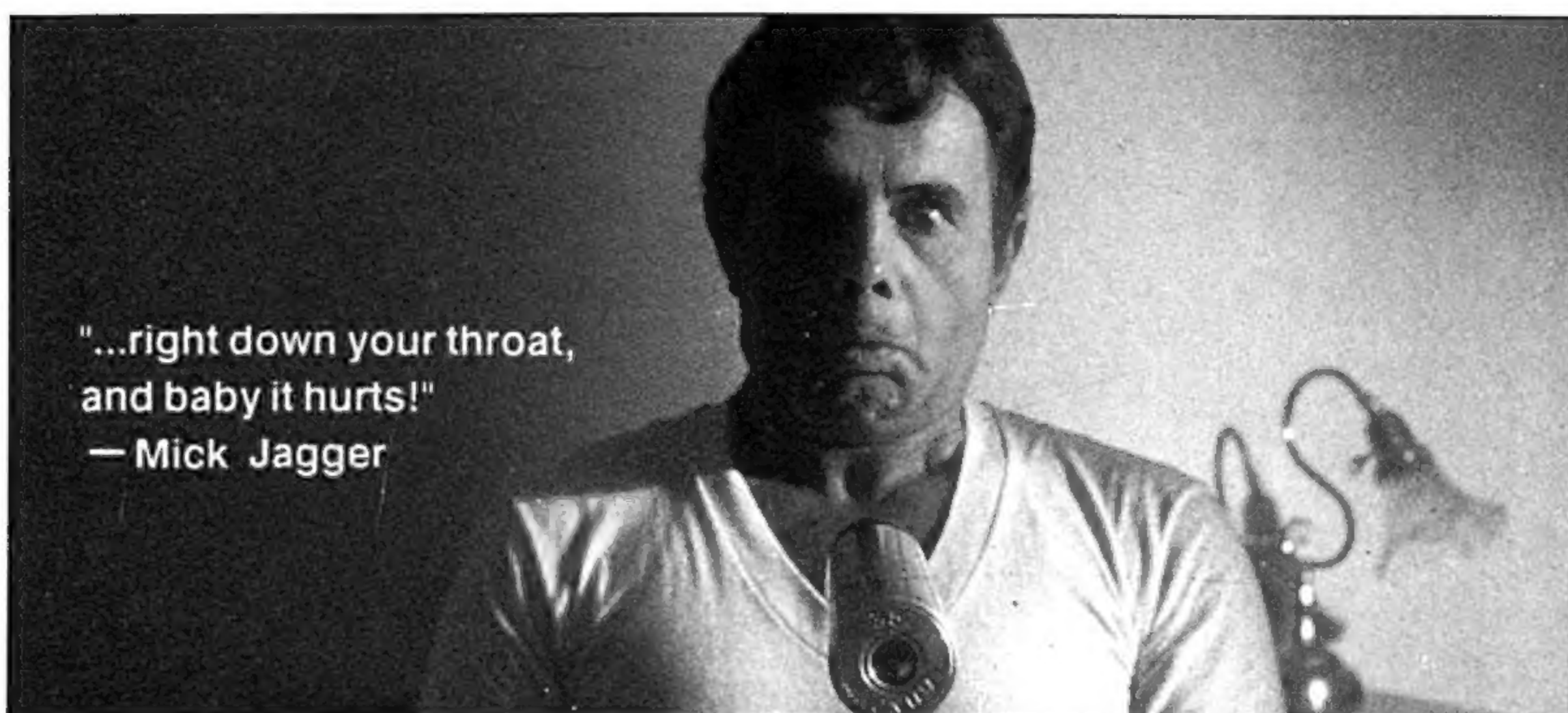


KEVIN TENNEY

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Slaughter: *What would you say to someone trying to pick a film school?*

Kevin: If you can't go to USC, or UCLA, or NYU, whatever you do, don't go to a film school in, say, Kansas. It doesn't matter if the teachers are great. The first thing you have to do is get out of Kansas, and that's the hardest move. I moved to LA a year before USC accepted me. You have to go where the industry is. Hollywood isn't going to go to Kansas, so you have to come here. But only if this is really what you want.



"...right down your throat, and baby it hurts!"
— Mick Jagger

Slaughter: *Is film strictly a business for you?*

Kevin: No it isn't. I hate the people in film school that say "film is my life", because that's just such a stupid thing to say. But then, I feel dumb having someone call me an artist, because for me, an artist paints or something. I consider myself a story teller. Hopefully a good one.

Slaughter: *Did you learn to tell stories, or is it an innate talent?*

Kevin: It's something I honed, but yeah, it's innate in that as far back as I can remember, I wrote stories. In second grade, I did short stories. By the sixth grade, I knew I wanted to make films, and began to only write in prose. Writing became the blueprint for the making of a film itself. I took every creative writing class that I could get my hands on. But meanwhile, I was getting C's and D's in the rest of my subjects.

It's funny now, but I barely made it out of high school because I didn't care about most of what they were teaching me. It just bored me. I had to go to junior college, because I never would have made it into any college with my high school grades.

Slaughter: *But then why do you make films?*

Kevin: I enjoy directing. I enjoy when the film is done, being able to say "look what I did", but I also enjoy the actual process of directing. Whereas with a script, I enjoy being able to say "look what I've written", but the actual process of sitting there and writing it, I hate. I only do it because once an idea for a story gets in my head, the only way I can exercise it from my brain is to finally sit down and commit it to paper. The actual process of writing for me, is very painful. But then, when I'm not making a film, I get bored out of my skull. My wife says that the only thing worse than being around me when I'm working on a film, is being around me when I'm not working on a film.

Slaughter: *You read comic books?*

Kevin: I did, when I was a kid. I read mostly Marvel stuff, SPIDER-MAN, DAREDEVIL, NICK FURY when Steranko was drawing him. I didn't like the DC stuff as much, but I did like BATMAN when Neal Adams was drawing him. I look at them now, and they just don't seem as good as they used to...

Slaughter: *(shocked) Have you read anything recently?*

Kevin: uh, no I haven't.

Slaughter: *Let's rap this up with the all important question: What's Linnea really like to work with?*

Kevin: She's very quiet, and she's 100% professional. But then, she pulled a practical joke on me during WITCHTRAP, which I never would have guessed, had she not confessed. I went to sleep in a location hotel room, and felt something in the bed. I rolled over and pulled the sheet back to find *(stop that, you dirty dog!)* a thousand toy spiders. But she's a real sweet heart. □

KANE HODDER

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Kane: I certainly hope so. Anyone who's a horror movie buff can appreciate how much fun it would be to play a character like Jason, which is such a well known character. But let me tell you, it's a lot harder to play than it looks.

Slaughter: *Hey, take it from a guy who falls over while emptying the garbage. It looks hard.*

Kane: Well, I don't only mean physically.

Slaughter: *(GULP! I've upset him!)*

Kane: It's really difficult to look threatening and scary when you're wearing a hockey mask without facial expressions. You have to use body language to look like a killer in a natural way. You may think that any big guy could be scary, but it's not true. You have to make it seem like you're not trying. I feel I do it fairly well.

Slaughter: *You do do it very well (keep smiling, don't get him pissed). I understand that you do all of your own stunt work in the Friday films.*

Kane: Yeah, I've been a stuntman for 13 years now.

Slaughter: *Terrific! Well, that was quick and painless. Thank you for your time and we'll be sure to get you a few copies...*

Kane: ...You might want to talk about a psyching up thing that I do.

Slaughter: *(Holy Good Christ, he's not done!) Sure pal, you just go ahead and say whatever you want. We'll print it, we'll print it!*

Kane: Good. You see, before I begin a violent scene, I do a lot of growling and animalistic noises.

Slaughter: *(Oh, please God, don't let him growl!) Sounds great!*

Kane: It not only helps me get into character, it also intimidates some of the other actors. They enjoy it, because they're supposed to be scared. If they see me doing some weird shit, they think, *hell, maybe this guy is a little bit strange.*

Slaughter: *Nah...*

Kane: So I do growling, and... I guess it's just growling, BUT LOUD. It really works for me.

Slaughter: *Me too.* □